



ZINE

VOL. 1

ART. POETRY. EVENTS. REVIEWS. ARTIST SPOTLIGHTS. AND MUCH MORE.

CHANGING OUR COMMUNITY THROUGH ART

WELCOME READERS.

THANK YOU FOR PICKING UP A COPY OF THE REVAMPED OCTOBER ISSUE OF THE IVAC ZINE. WE HOPE YOU ENJOY IT AND WE ENCOURAGE YOU TO PARTICIPATE IN FUTURE ZINES! NEED TO REACH US?

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WHO'S INSIDE?:

KIMBERLY ALFARO MASSEY

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C. MCQUERY

MINERVA TORRES-GUZMAN

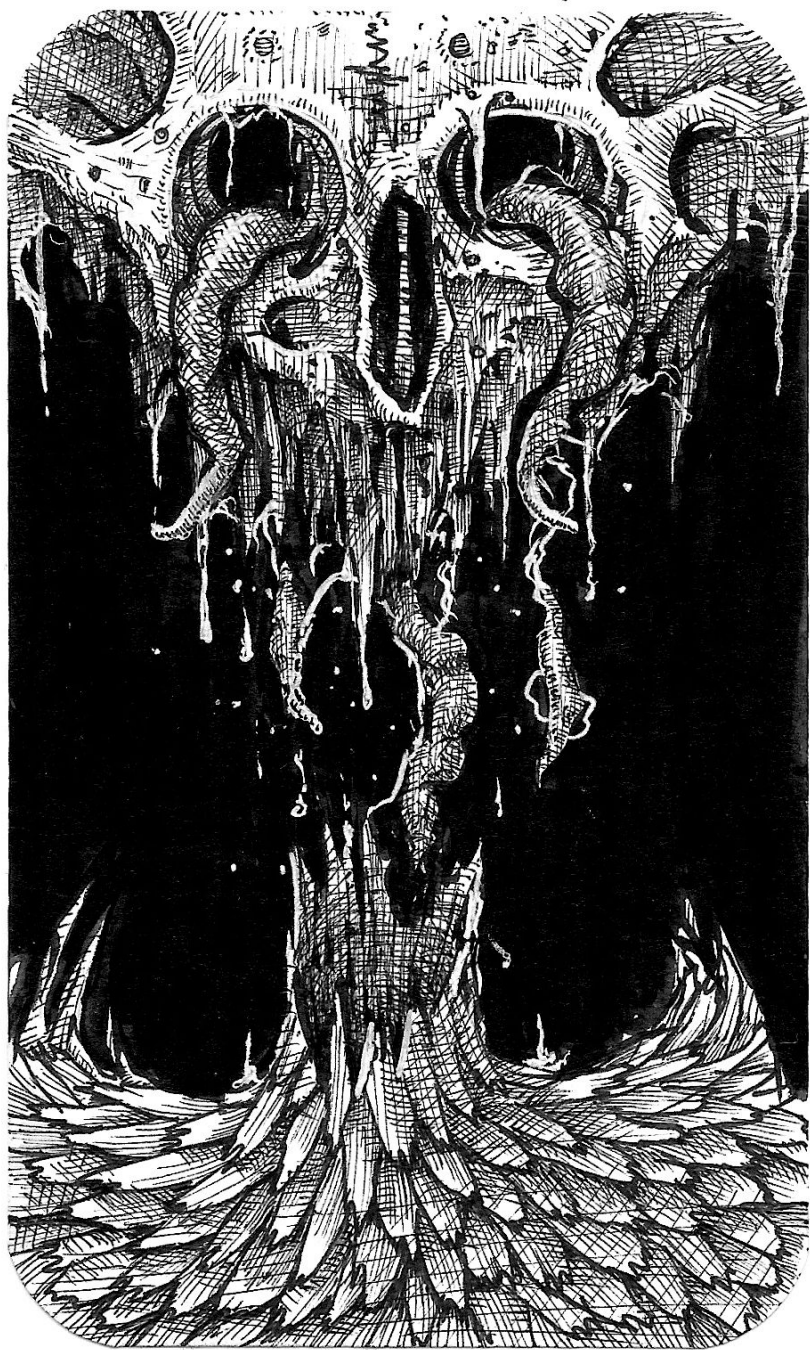
BOB ZAHN

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PABLO CASTAÑEDA: BLACK AND WHITE SHOW WRITE-UP

HISTORY: DAY OF THE DEAD

CALL FOR WORKS



JOEL JIMENEZ

Fractured

GLORIA HAM

Regret

You haunt me like a threat from a
once loving mouth,
and I flutter with great nerves and
prepare myself foolishly.

You return to me like the reasons
for unkept promises,
and wave to me with an innocence
I never seen
or imagined that you could possess.

It crosses my mind that
you would never know that I am avoiding you,
and that you have become the glimpse of a ghost on highway nights.

You would never know that I am trying to shut you like a door,
like a mouth,
like an eye,
like a road,
a long ago open road
that has lost it's way from me.

PABLO CASTAÑEDA

Black and White Works

Pablo Castañeda: Black and White Works consists of a selection of black and white paintings and drawings from multiple series and mediums created by the Baja California artist Pablo Castañeda. The work is showing at the Steppling Art Gallery, located at the SDSU Imperial Valley Campus. The campus is located at 720 Heber Avenue in Calexico, California.

The work of Pablo Castañeda has been featured on “KCET: ArtBound” and “Artforum” which are nationally recognized fine arts news sources. Castañeda has exhibited his artwork internationally and is considered one of the finest painters Mexico has produced in recent years.



Walking into the gallery, one is immediately struck by the wall sized murals created by the artist specifically for the show, *Paisaje y Paraje*. The loose gestural brush strokes convey confidence and facility of technique. From a distance, the murals are a landscape and a building but gradually become more non-

representational on closer inspection.

The paintings on display are from a numerous series of works by the artist, using various traditional fine arts mediums such as oil paint and acrylic. The common theme among the works is the black and white color scheme and that they all convey a loose narrative. The artwork is best appreciated after multiple viewings, making it necessary to pace the gallery several times to really appreciate the artworks. This allows the viewer to fill in the ambiguous gaps of story with their own personal knowledge and experiences.



Several of Castañeda's portrait paintings have the subject facing away from the viewer. In traditional portrait painting, the subject faces or looks directly at the person viewing the work. *Diurno 49: Malinche* is an excellent example of this, with the viewer confronting the back of the subjects head. Hyper realistic detailed hands seem to be in the act of putting the subjects hair up in preparation for some task. In the background of the painting the sun hangs dead center. The composition and non-traditional placement of the figures creates a sense of unease.

The feelings conveyed throughout the artworks range from mundane slice of life to vaguely sinister. For example, *Diurno 50: 3 Granadas, 1 No Se Come* reveals on closer inspection a grenade amongst fruit of the still life. At first glance, the grenade may not register. "Granadas" in the title of the painting then becomes an obvious play on words with pomegranate and grenade having the same word describing two different objects in Spanish. -A. GUZMAN





KIMBERLY ALFARO MASSEY

Amor Seguirá

KIMBERLYALFAROSART.COM

LESLIE LARA

How Quickly We Forget

How quickly we forget
What it was like to be an immigrant.
Just because we were born in the land of the free
Does not mean
our family
Did not arrive here illegally.

We are not so different you and me.
The only difference is I'm proud of my family's history.
I'm proud that they suffered so I could be born in the land of the free.

Bent backs picking crops in the hot, hot sun.
Feeling the pain and humiliation
Of working such a horrible job.
My parents worked hard and long
To give my sisters and me opportunity and freedom.

How quickly we forget
What it was like to be an immigrant.
Look back at your own family history.
Don't feel ashamed if they originally
crossed here illegally.
They had no other resource, no other way to come.
They knew their children
Would do well in this land of freedom.

Maybe you're feeling sad about life.
But being hateful and bitter doesn't make things right.

Sister, brother, cousin, friend.
We all bleed the same red blood in the end.

Your family came here not too long ago.

For
Freedom,
Liberty,
Opportunity,
And Hope.



MARYJO CHATLOVSKY

Spanish Woman

One of my inspirations is Spanish buildings and customs. Women wear peinetas and veils all in black as a tradition.



NOE LEYVA

Jikininki

NOE-LEYVA.COM

THE DAY OF THE DEAD AND MEXICAN ART

During the early 1900s, nearly a hundred years after Mexico won its independence from Spain, the Mexican government began to encourage the celebration of the Day of the Dead as an official holiday. This was done as a way to unite a nation that was unsatisfied with its political leadership. Even though it did create a sense of Mexican identity amongst the people, towns and cities continued to celebrate the Day of the Dead with their own specific and varying customs.



José Guadalupe Posada worked as an illustrator for various newspapers during the late nineteenth and early twentieth centuries. Drawing skeletal imagery from Day of the Dead, he created powerful calavera representations of people rich and poor, famous and infamous, young and old. He also used his art to make fun of many politicians. Posada's calaveras became widely popular across Mexico. He drew his inspiration from a tradition unique to Mexican culture. His humorous calaveras appealed to many people's dissatisfaction with the government while at the same time touching upon the universal idea of death. The popularization of this unique form of art in combination with Day of the Dead established the holiday as an integral part of the Mexican identity.



She Toy

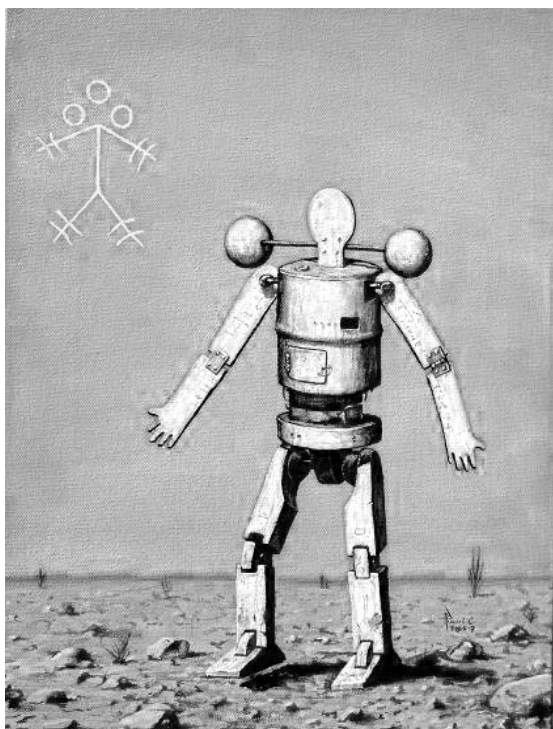


Diablito Calaca

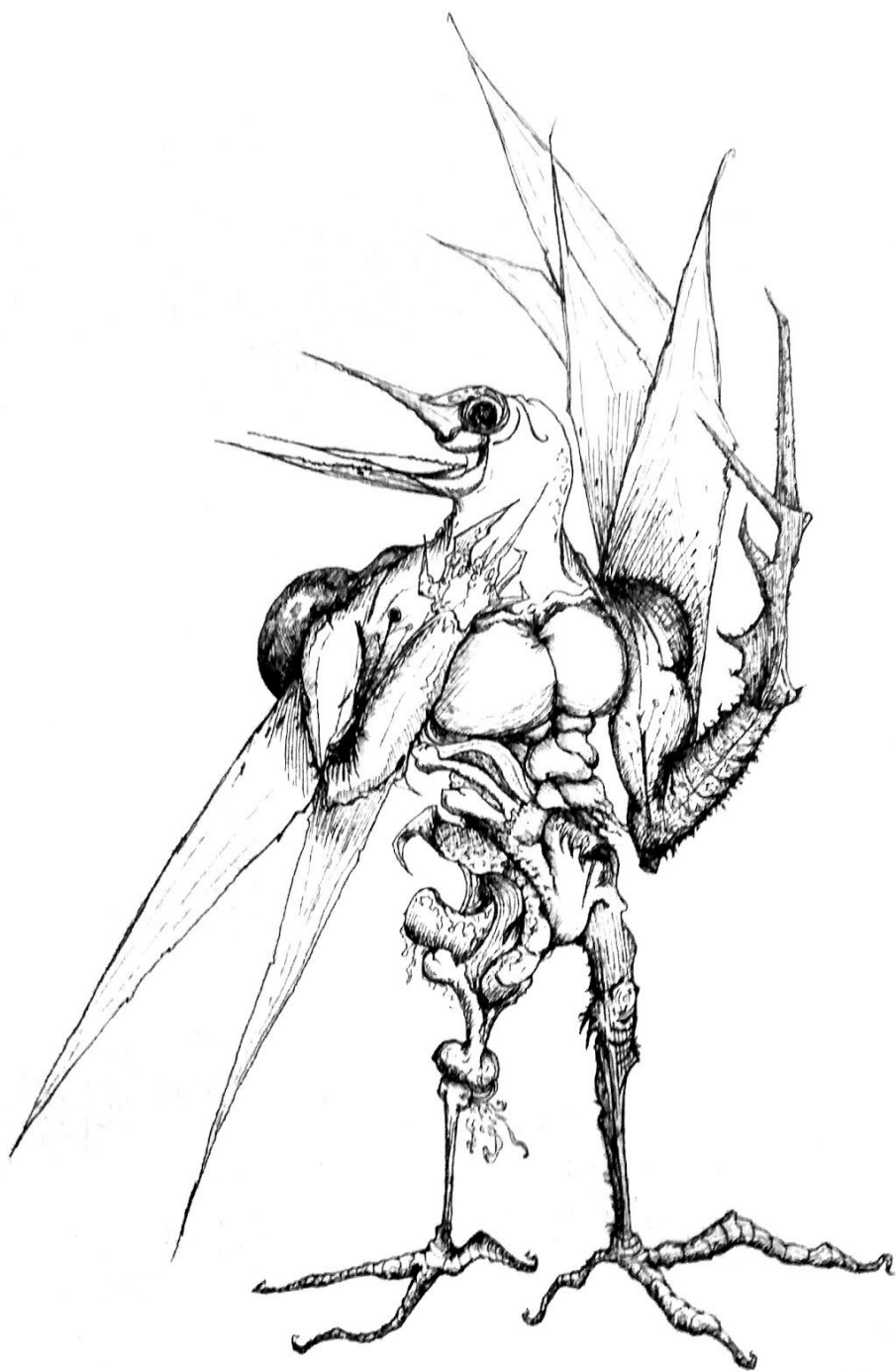
L.A. CURIEL C.
RUPESTROIDE

“Por medio del arte contemporáneo se le da difusión al patrimonio ancestral de los antiguos habitantes del estado de Baja California que son los Cucapá, Kiliwa, Paipai, Kumiai, Cochimies.

Creando personajes y situaciones inspiradas principalmente en el Arte Rupestre que se encuentra principalmente en las sierras Cucapá y Juárez.”



Robot Familia



ALFREDO GUZMAN

Bird-Man

Brawley **FIRST FRIDAYS**

Art. Culture. Community.

LOOKING FOR:

ARTISTS (LIVE PAINT & DISPLAY ARTWORK)

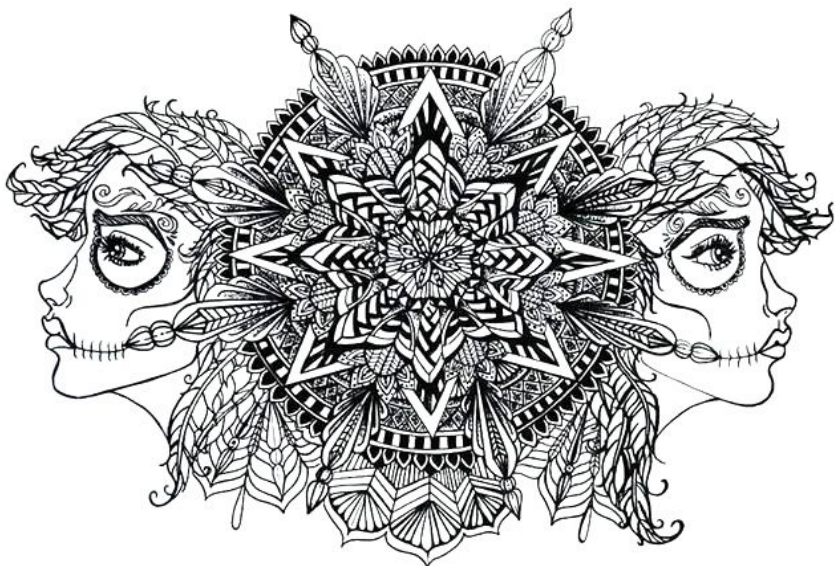
VENDORS (BOOTH SPACES \$20)

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FRANCISCO TAMAYO
Branch from a Cotton Tree



KIMBERLY ALFARO MASSEY
Mandala
KIMBERLYALFAROSART.COM

BOB ZAHN

American Gothic II

BOBZAHN.COM



“There’s a two-lane highway through slab city. The land is flat and 126 feet below sea level. You can see the stars at night. People are honest and real. This is a total change in my lifestyle, and I wanted it.”

When Bob Zahn showed me his latest project, American Gothic II, a fine art photography collection of Slab City, I looked at him and said, “America needs to see this.” Slab City is in the Sonoran Desert in California. According to Wikipedia, it “is used by recreational vehicle owners and squatters from across North America.” Because the temperatures in the summer can easily reach 120 degrees, only around 150 people live there year round. They choose to live there mostly due to poverty, to learn to live off the grid or simply just to be left alone. There is no electricity, running water, sewers or garbage removal.

Zahn was drawn to these residents from the minute he discovered Slab City. He gained their trust by making visits with his camera. In 2014, he moved to Calipatria, a town of 7,095 residents just 13 miles away from Slab City. There is no better way to document a place than to be in the middle of it, which Zahn has done for several years now. The project is far from over.

This body of work is a true documentation of a unique American place. The portraits are real, and the words meaningful. Zahn talks to each person at length about why they choose to live in Slab City. Take a look. Something in this body of work is bound to move you.

-JULIA
DEAN FOR ISSUE
MAGAZINE

*Low Road Sign
Posts*



Tree of Soles



Cuervo & RockNRoll



C. MCQUERY
Figure Study



MINERVA TORRES-GUZMAN

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CALL FOR WORKS!

HALLOWEEN IN CALEXICO: October 31st 4-8pm

(Rockwood in Calxico, Between 1st & 2nd St)

Theme: Horror

- Set up at 2:30pm
- Tents will be provided
- Bring your art supplies to paint on site
- Lamp (or any light source)
- Chair

Must come dressed gory or we can do your makeup once there!

PARTICIPATION IS FREE

DAY OF THE DEAD EVENT: El Centro 5pm-8:30pm

At the Old Post Office in El Centro.

6th St Between Olive and State St.

Theme: Day of the Dead

- Set up at 4 pm
- All Art must be Day of the Dead Themed
- Bring a table and chair
- Bring your themed Art

Day of the Dead Makeup is encouraged.

PARTICIPATION IS FREE

SUGAR SKULLS RECIPE

Molded from a sugar paste, sugar skulls (also known as calaveritas) are made for Day of the Dead and used to decorate ofrendas. Often they are decorated with the name of whoever receives one, and are eaten as treats.

Recipe by Chelsie Kenyon

INGREDIENTS

- ★ 2 1/2 cups sugar
- ★ 1 egg white from an extra large egg
- ★ 1 teaspoon light corn syrup
- ★ 1 teaspoon vanilla
- ★ Cornstarch, about a half cup, for powdering surface
- ★ Colored sprinkles
- ★ Food coloring
- ★ Fine paint brush
- ★ Colored icing

DIRECTIONS

1. Sift sugar into a large mixing bowl.
2. In another bowl, mix the egg whites, corn syrup and vanilla.
3. Slowly pour the liquid into the powdered sugar. Mix with your hands until a sandy dough forms.
4. Form dough into a ball. At this point you can continue or you can refrigerate dough for later use.
5. Lightly dust surface with cornstarch as well as your hands. Pinch off a heaping tablespoon of dough and shape it into a skull.
6. If you're using them, lightly press colored sprinkles into the soft candy.
7. Let the candy dry overnight.
8. When candy is dry, use the paintbrush with food coloring to decorate the skulls. Or you can use frosting (one that will dry hard) with a fine tip to decorate them.
9. Hand them out as is, or wrap in a small cellophane bag tied closed with a small ribbon.

TIPS:

- ★ The skulls may not dry completely on a humid or rainy day.
- ★ If you use the molds, you should follow each manufacturer's instructions as some molds only work with certain recipes.
- ★ The "dough" should be the consistency of damp sand - just moist enough to hold together. If "dough" is too dry and crumbly, add 1 teaspoon of water at a time to moisten.
- ★ If "dough" is too moist, add sugar one tablespoon at a time until "dough" is the right consistency.
- ★ If the candy has trouble drying completely, place in a 125 degree warm oven until dry.

GRAN PLAZA
OUTLETS

MICLX



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ACCEPTING ARTIST AND VENDOR APPLICATIONS!

Mi Calexico Presents
ART WALK ON THE BORDER

Artists, you can register for free and get a booth or table space by sending your name to hello@miclx.com.

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